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THE METROPOLITAN MUSEUM OF ART.

IN TWO ARTICLES.—SECOND ARTICLE.

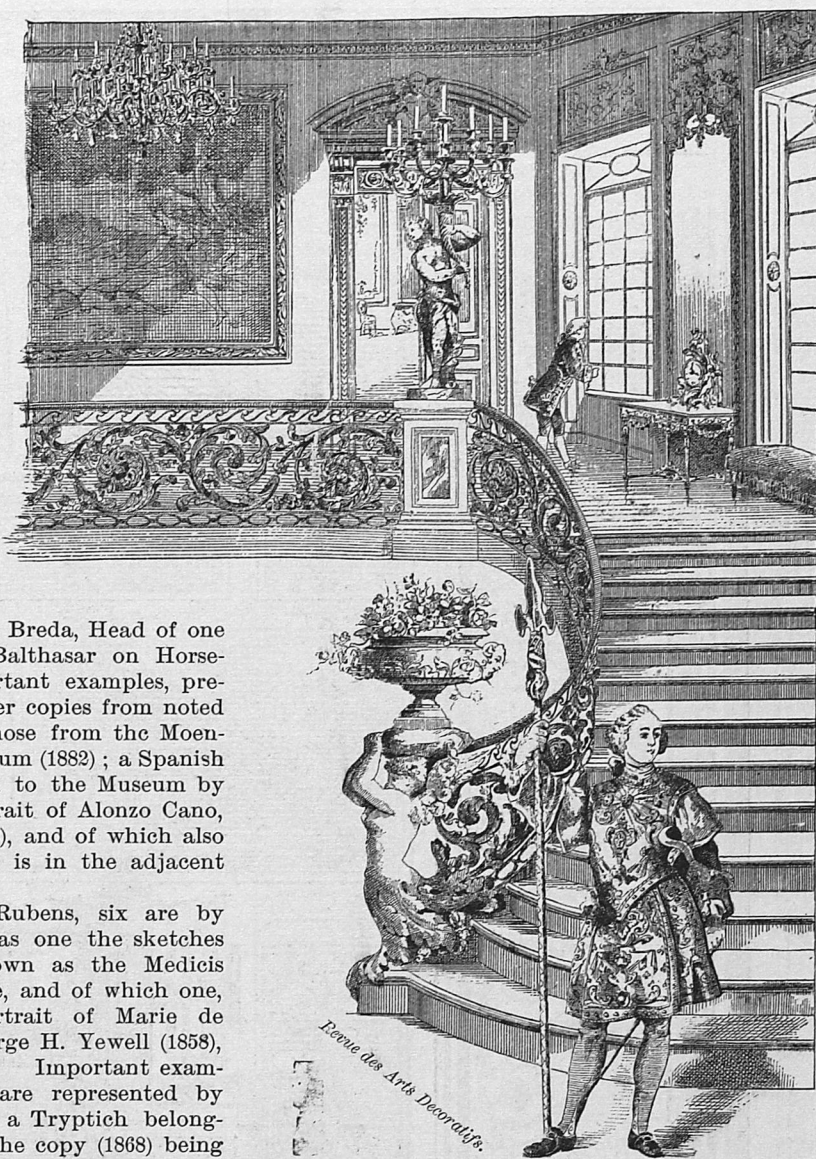
THE important character of the comparative exhibition of copies from old masters with which the second western gallery is filled, is at once manifest. This collection, gathered by the artist, Mr. John W. Mansfield, numbers not quite two hundred works, of which the majority are copied from celebrated examples of the respective masters represented. Frequent suggestion is offered in the interesting series of certain predilections in style which have influenced different artists, so far as is to be inferred from the presence of repeated copies by the same hand from a favored master. In no less a degree are indicated general tendencies, as the specially noticeable one of the different spirit of appreciation grown with the younger artists, which among other signal movements prompts the more frequent copying of Velasquez and of Franz Hals; of neither of these masters is there a single representation here previous to 1874. The difference with which differently endowed artists view the work of others and gather their spirit, and not less their unlike methods in the execution of copies, is also illustrated to some extent in cases where the same original has been copied by more than one individual, as frequently happens. The work most numerously represented is that of Titian's Venus of the Tribune in the Uffizi at Florence; of this there may be seen no less than four copies, one being however of old date, and deemed to have been not impossibly by the great Venitian master himself. Of the others, one of the same size as the original, was copied by William Page in 1850-1851, another by Henry Peters Gray was copied in 1871, and the last by E. Wood Perry in 1873. Copies of the portrait known as La Bella of Titian, are also by the same three artists. Among other of the most important works of this master here copied are the Danæ, preserved at Naples (old copyist unknown); Presentation of the Virgin at the Temple, in the Academy of Fine Arts, Venice (E. Wood Perry, 1857); Portrait of his Mistress, in the Louvre (Calvin Rae Smith, 1879); Flora, in the Uffizi (William Page, 1850-1851); The Assumption, Academy of Fine Arts, Venice (A. H. Baldwin); Celestial and Earthly Love, Borghese Gallery, Rome (copied by Ferdinand Flor and presented to the Museum by Jacob H. Schiff); Portrait of Himself, in portrait gallery of the Uffizi (William Page); Christ Carried to the Tomb, in the Louvre (copies by Edward H. May and George H. Yewell); St. Peter Martyr, destroyed by fire in 1867 in Church of San Giovanni Paolo, Venice (A. H. Baldwin); The Frari Madonna, Church of the Frari, Venice (E. Wood Perry, 1857); Cupid Equipped by Venus, Borghese Gallery (Henry Peters Gray, 1845-1846); Portrait of Alphonse d'Avalos, in the Louvre (Thomas Hicks, 1848, and C. Y. Turner, 1879); Portrait of the Duke of Urbino (Henry A. Loop, 1858), and Portrait of his Daughter, in Dresden (A. H. Baldwin). The copies from this artist number twenty-eight, the most numerous representation of any master being that of Rembrandt, from whose works are shown thirty copies—the catalogue numbering thirty-one, of which 136 and 143 are identical. Half of these are noted examples of the great artist born in his father's mill in 1608. They include a portrait of himself, with staff (copied by C. Y. Turner, 1880, in the same size as the original); a sketch of the picture in the Amsterdam Museum, named De Staalmeesters (Benoni Irwin, 1879); a color sketch of the Family of the Joiner, in the Salon Carré, Louvre (T. W. Wood, 1859); Portrait of Himself, as an Officer, in the Hague (Eastman Johnson, 1852, Benoni Irwin, 1879, and W. St. J. Harper, 1880); Portrait of his Wife, in Salon Carré, Louvre (George H. Yewell, 1857, A. A. Anderson, 1878, and John F. Weir, 1881); Portrait of a Jew, in the National Gallery, London (Thomas Hicks, 1849); Holy Family, in the Uffizi (George H. Hall, 1852); Sketch of the Family of the Joiner (Louis Gabriel, Eugene Isabey); Portrait of Himself, et. 32, in the National Gallery, London (Edgar Parker, 1870); Portrait of Himself, in Vienna (William M. Chase, 1875), and the Anatomy Lesson of Professor Nicolaas Pieterszoon Tulp, in the Hague (Benoni Irwin, 1879).

Next in numerical order of representation is Velasquez, and as might be expected with the main adherence on the part of the young American artists. Six of the twenty-one pictures copied from the master of Seville, which are shown in this room, are by William M. Chase, whose two important copies from the same artist, placed in the first gallery, have been already mentioned. These half dozen highly interesting copies from Velasquez consist of a Portrait of Himself, at Munich (1875); Head from full length portrait of the Admiral, Madrid (1881); Head from equestrian portrait of Philip IV., Madrid (probably of about

the same date as the preceding); The Actor (1882), and Head of Philip IV. of Spain, in the National Gallery, London (1882), which is mentioned as a fragment from a large portrait of importance, and from which other copies are by C. Y. Turner and J. Alden Weir, and The Spinners (1882), of the same size as the original. A copy of the latter also is by A. A. Anderson (1877), who shows copies of two other works, an important one of which (1879), with the figures of the size of the original, is from The Drinkers. Another diligent Velasquez translator is J. Carroll Beckwith, whose copies include The Coronation of the Virgin, with figures of the size of the original, The Surrender of Breda, Head of one of his Children, and Prince Balthasar on Horseback, of which all are important examples, preserved in Madrid. With other copies from noted pictures by this master are those from the Moenippus, at Madrid, by Robert Blum (1882); a Spanish Infanta, copied and presented to the Museum by Léon y Escosura, and the Portrait of Alonzo Cano, copied by Francis Wolf (1881-2), and of which also a copy by Carroll Beckwith is in the adjacent gallery.

Of twenty copies from Rubens, six are by Arthur Beckwith, numbering as one the sketches of eight of the pictures known as the Medicis series, contained in the Louvre, and of which one, Henry IV. receiving the Portrait of Marie de Medicis, is copied also by George H. Yewell (1858), and by Montague Flagg (1876). Important examples of the master's works are represented by Alfred B. Copeland, including a Tryptich belonging to the Antwerp Museum, the copy (1868) being of the same size as the original; the Education of the Virgin, of which is exhibited on the same wall another copy by George H. Hall, and The Presentation of Christ to St. Jerome, of which the original is over Rubens' tomb. Other interesting copies from this master are by T. W. Wood, by an unknown copyist, of The Descent from the Cross, the copy being loaned from the collection of Mrs. R. E. Mack, and by Charles Felu, the armless painter, now dead, whose copy of St. Theresa interceding with the Saviour for the Condemned Spirits in Purgatory, is loaned by Col. Richard Lathers.

Among the principal Van Dyck copies are those from the Louvre picture of Venus asking of Vulcan weapons for Æneas (J. Carroll Beckwith, 1875); Portrait of Himself, also in the Louvre (Benoni Irwin, 1878); Portrait of Charles I., King of England (J. Pope, also A. A. Anderson); Holy Family, in the Munich Pinakothek (Frederick Dielman, 1876), and St. George and the Dragon (Alfred B. Copeland, 1870), of the same size as the original in the Church of St. Jacques at Antwerp. Copies from Franz Hals include one produced the present year by Chase, from The Governesses of the Hospital for Old Men, of the same size as the original in the Town Hall of Haarlem, a Sketch of a Head from the same group being by Benoni Irwin. Of important interest among representations of Murillo is a copy by Madrazo, from the large picture of St. Isabella of Hungary Washing the Head of a Leprous Beggar, which belongs to the Spanish Government. With this copy, which is owned by Mr. Marquand, is shown an original sketch by the master himself for the great picture, and of which Mr. John L. Sullivan is the fortunate possessor. The important copied works of Paul Veronese include The Marriage at Cana (Geo. H. Yewell), of which also a fragment is copied by A. A. Anderson; The Venitian General Rewarded by a Ducal Crown for obtaining a Victory over the Turks at the Battle of Lepanto (Geo. H. Hall, 1852); The Repast at the House of Simon the Pharisee (Geo. H. Yewell, 1861), and St. Mark Crowning the Virtues of Theology (J. H. Niemeyer, 1879). Examples of Ribera are shown in copies of The Entombment, belonging to the Louvre (Arthur Beckwith, 1878, and Frank Moss, 1880); of a Portrait of a Man in a White Cloak, with Staff (Wm. M. Chase, 1875), and The Christ, in Madrid (Robert Blum, 1882). A copy of Tintoretto's Descent from the Cross, is by J. Carroll Beckwith; one from Correggio's Mystic Marriage of St. Catherine, by A. A. Anderson, and a single copy of Raphael is by Wm. Page, from the Madonna della Seggiola of the Pitti Palace, which has the curious interest of a substitution of white drapery for that of yellow in the original. Two copies are shown of Il Giorgione's Rural Concert, of which one is by E. Wood Perry (1855), and the other the size of the original,



by Geo. H. Yewell (1858). From Andrea del Sarto is a single copy by an unknown copyist of the Madonna di San Francesca in the Tribune of the Uffizi. A copy of the Madonna of Giovanni, Titian's master, is by Elizabeth R. Henderson, the size being the same as that of the original in the Academy of Fine Arts, Venice. Among other artists of the Venitian School represented by single copies are Il Padovanino, Bordone and Giuseppi, whose respective copyists are Geo. H. Yewell, E. Wood Perry and T. W. Wood, the latter showing also a copy from Cortona of the Roman School. A Landscape by Salvator Rosa in the Corsini Gallery, Rome, is copied by George H. Hall. Copies from the Dutch school include those from Ruysdael (George H. Yewell), Bol (J. H. Niemeyer), Berghem (Alfred B. Copeland), Adriaan Brauwer (G. W. Brennehan, 1880), Gerard Douw (T. W. Wood), and Terburg (Caroline A. Cranch). A copy of an important picture by Quellinus is by Alfred B. Copeland. Of two examples copied from Claude Lorraine, one, a landscape, is by Abel Nichols, under instruction by William Page, and the other is from The Landing of Cleopatra in Tarsus, copied by George H. Yewell, the copy being of the size of the original in the Louvre. The works of forty-four different artists are represented in the collection, the majority of which are those of old masters. Of the copyists there are fifty-five, of whom all but six are living artists. With this doubly comparative and exceedingly interesting collection of copies, the remaining galleries retain chiefly their former arrangement of pictures, among which the exquisite Madonna di Candélabra of Raphael is still exhibited.

INTERESTING specimens of furniture shown in the Foreign Exhibition in Boston, include a chair, which is quite unique—being formed of palettes and artists' brushes. One palette is arranged for the back, of which the proper dimensions are completed by the arrangement of brushes passed through, and by a carved wreath entwining the narrower end; another palette serves for the seat, and two more, placed vertically, form standards, with brushes united, and of which the ends are made to rest on the floor, giving sufficient support to the piece, which, with the graceful wreaths flung about it in fine carved work, is of highly decorative effect.

A VERY pretty kind of drawing-room table is the long sofa table which stands in front of the sofa, and affords a convenient resting place for books and writing materials.